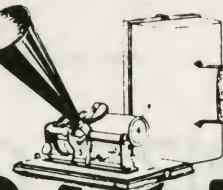
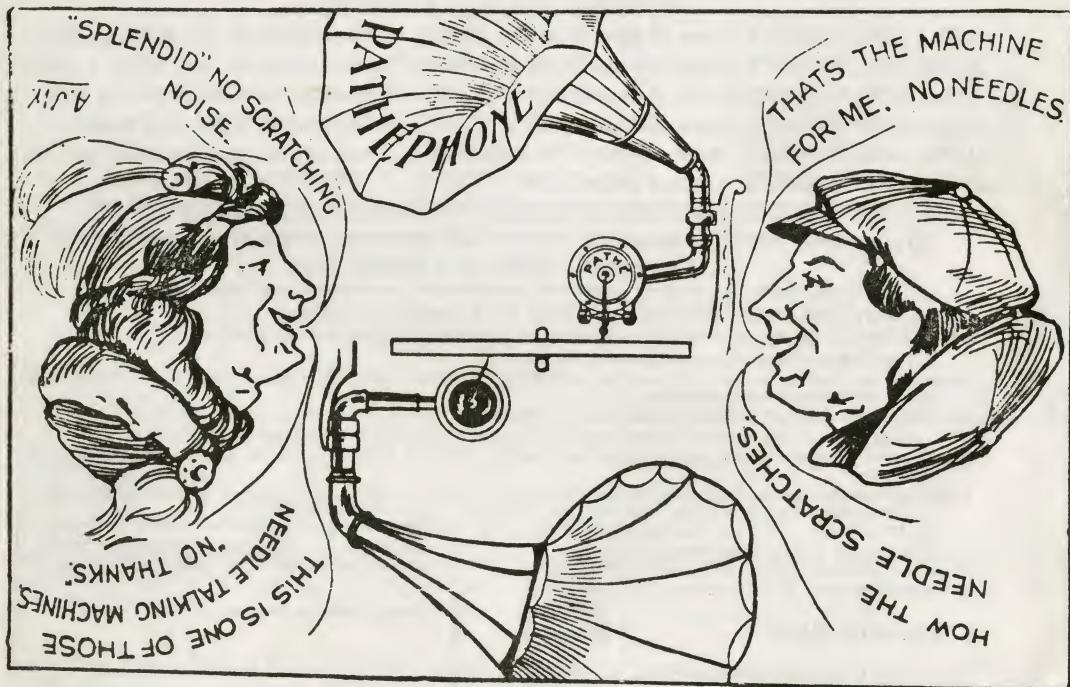


The HILLANDALE News



AUGUST 1981 No. 121



PATHE ADVERTISING POSTCARD, May 1911

EDISON BELL
PRIZE COMPETITION
OPEN TO ALL.

SEVENTY-SIX PRIZES ARE OFFERED, COMPRISING:
SIX of the New Patent PHONOGRAPHS
AND OVER
1,000 Edison BELL GOLD MOULDED RECORDS.

THE OBJECT of the Competition is to provide names for the new machines, other than the names - QUEEN—PRINCE—KING—CROWN—SCREPTE and EMPIRE which are under consideration. It is thought that, by inviting the co-operation of our friends, better names may be found—"In multitudes of councillors there is wisdom."

THE PRIZES ARE DIVIDED AS FOLLOWS:

- FIRST. — ONE PHONOGRAPH (*to run 10 Records*) and 36 RECORDS, for the suggestion of FOUR NAMES we adopt.
- SECOND.—ONE PHONOGRAPH (*to run 6 Records*) and 24 RECORDS, for the suggestion of THREE NAMES we adopt.
- THIRD. —ONE PHONOGRAPH (*to run 4 Records*) and 24 RECORDS, for the suggestion of TWO NAMES we adopt.
- FOURTH.—ONE PHONOGRAPH (*to run 4 Records*) and 12 RECORDS, for the suggestion of ONE NAME we adopt.
- FIFTH. —ONE PHONOGRAPH (*to run 2 Records*) and 12 RECORDS. } FOR TIES OR OTHERWISE AT THE
- SIXTH. —ONE PHONOGRAPH (*to run 2 Records*) and 12 RECORDS. } DISCRETION OF THE JUDGES.

The Competitions will be numbered in rotation as received, and in the event of several persons suggesting any name or names which become adopted, the award will be given to the Competitor whose communication bears the earliest number.

20 ADDITIONAL PRIZES OF 24 RECORDS EACH. 20 ADDITIONAL PRIZES OF 12 RECORDS EACH.
30 ADDITIONAL PRIZES OF 8 RECORDS EACH.

These Records will be awarded to Competitors for the general interest in and excellence of their communications.

PLEASE NOTE—ANY COMPETITOR proposing more than FOUR names will be disqualified.

THE AWARDS are entirely at the discretion of the Judges, and there can be no appeal from their decision.

Judges will be selected who are not members of our staff.

THERE IS NO LIMIT whatever to the sphere of selection—Scientific, Social, Mythological, Compound or Coined words. But, the shorter the words the better.

To secure serious competition, preferably amongst owners of Phonographs (but not by any means confined to them).

Competitors must cut out the coupon issued on this page, and forward it to us with the spaces duly filled in.

THE WINNERS' NAMES will be published in the NEXT ISSUE OF THIS JOURNAL, when the names of the Judges will also be given.

COMPETITORS! LOOK OUT, and when you see your names published, you may expect to receive a catalogue of our records to enable you to make your selection. Your prize will be forwarded to your address, carriage paid.

Please address and mark envelope thus :—

"Competition."

EDISON BELL,

39, Charing Cross Rd.,

LONDON.

1d.
Stamp.

COUPON to be cut out and sent in with suggestions of Names for the new Edison Bell Patented Phonographs.
If you have a Phonograph or a Graphophone, please give name.

Competitors' Name and Address.

MONDAY, MAY 13th is the LAST DAY to receive Competitions.

POINTS & QUERIES

Dunchurch
Warwickshire
27 June 1981

Dear Sir,

I wonder if any member can identify the object shown in the enclosed sketch. Made of plated metal, it is 12 inches across, arranged with a pivot in the vertical plane on the arm with a small screwed shaft hanging down $1\frac{1}{4}$ in. in front of the main pivot. The arm is supported by a vertical shaft that slides up and down into a base tube. This has a thumb screw at the top to secure the shaft, giving it about 2in. of adjustment.

The base tube is also adjustable by means of a thumbscrew mounted underneath it and clamping the whole assembly to a large base plate which has two holes 7mm apart.

The arm has a weight at one end (adjusted by a grub screw), at the other end what appears to be a nozzle screwed on to it. There is also a small hinged bracket piece which does not really look as though it belongs (unless there are more parts which I have not got). Overall I would describe it as resembling a heavy and crude over-engineered 'Dust Bug', but with an inability to track (pivot) in the horizontal plane. The only mark on it is the legend 'Freckleton's Patent'. It came to me in a box of odd pick-up arms and tone-arms in the EMI sale at Christie's South Kensington so I feel it must be a gramophone-related item. However, the question remains, What is Freckleton's Patent, and who was/is Freckleton?

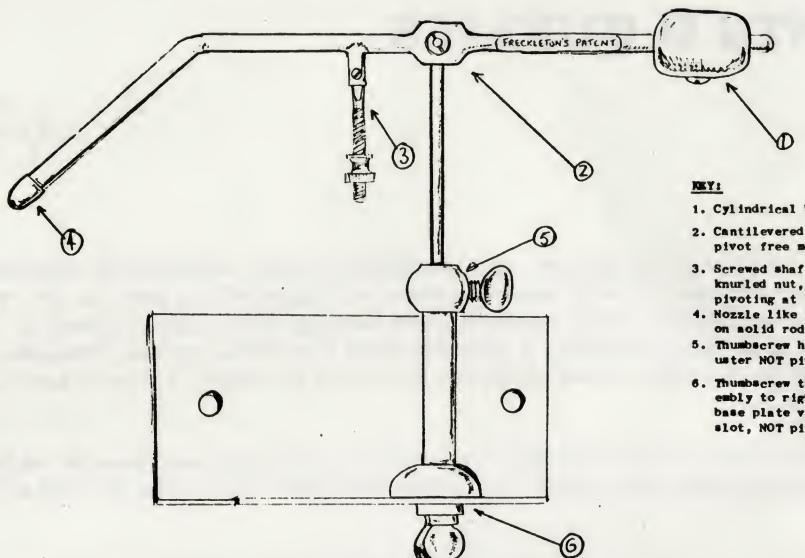
Yours faithfully,
J. W. Booth.

London NW10
176 1981

Dear Christopher,

With reference to the double soundbox shown on the back page of the June HILLANDALE, although I cannot identify that particular arrangement, I do know that the Fynesphone machines incorporated something similar. These were introduced in September 1926 by Casbon and Gates, of Farringdon St. E.C.4.

The Fynesphone had a double mica soundbox, metal encased, and the right-hand outlet at the back went into the tone-arm in the usual way, while the left-hand outlet was connected to a small swan-neck external horn which could be used only with the lid of the machine open. This combination of the metal external horn and wood internal horn was said to give a quality of sound with the best characteristics of both types



KEY:

1. Cylindrical Weight,
2. Cantilevered vertical pivot free moving.
3. Screwed shaft with a knurled nut, freely pivoting at top.
4. Nozzle like end mounted on solid rod.
5. Thumbscrew height adjuster NOT pivoted.
6. Thumbscrew to fix assembly to right angled base plate via small slot, NOT pivoted.

J.W.

and most pleasing. Presumably the machine's name was to be pronounced as if one were saying "Finest 'phone!".

Yours truly,

Frank Andrews.

London W.2
June 16th.

Dear Christopher,

Referring to the double soundbox on the last page of the June HILL-ANDALE, the sound pressure at the rear of the diaphragm is completely anti-phase with that of the front. The result would be NO SOUND. The Duophone system could, in theory, only have given double sound level at best (+ 3db sound power), but this one is in the nature of a schoolboy howler.

Barry Raynaud.

Of course, there were other attempts to get sound out of both the chambers of the soundbox, that of the Pixie Grippa being the best known. The point about the one in question is that the two chambers are connected to the same tone-arm at the same point, so that, to put Barry Raynaud's contention into layman's language, the sound produced by a projection of the diaphragm into the left-hand chamber is competing with the sound produced by a withdrawal of the diaphragm from the right-hand chamber, if you see what I mean. Or maybe laymen should keep their mouths shut..

PARLOPHONE TEST RECORD

From the ever-restless pen of Frank Andrews came the following response to Jim Goodall's query about Parlophone test record E 10229, played at the April 8th East Fife meeting:

"I consider the most likely contender for the reverse is that it is one side of the Hekking Trio's recording of Beethoven's Andante with Variations, Op. 1 no. 3. This originally formed part of the initial Parlophone catalogue of October 1923, issued on E10040. As E 10039 and E 10041 are still blank entries in the complete listing of the E 10000 series, there is a possibility that the Hekking Trio were on these, or one of them. If that was so, then it is possible that, after the records had been deleted, the old matrices were in use as 'backing dies' for pressing test copies of new recordings, which would otherwise have been single-sided. The Hekking Trio comprised a violin, piano and organ."

SELF RECORDING

Last month's piece on the Echo Disc brought another response from Barry Raud, reminding us of the 'Record Your Own Voice' booths that were around in the 1960s. Barry refers to a record made in one of these at Battersea funfair, with fairground noises clearly audible in the background, and comments on the speed with which the soft record deteriorated after a few playings. It was called the 'Calibre Auto Recording' and was of the 45rpm class. Further back, of course, there were the aluminium Voice records recorded in similar circumstances in the 1930s. I have one somewhere recorded in Brighton Pavilion by a father making sickening statements about his dear little children being able to hear their daddy's voice, all in that curious tone which seems to have been the norm for anyone acting in films, speaking on the B.B.C. or making speech records at that time. Was it a trick of the various recording techniques, or do people acquire, unwittingly, a fashionable timbre in their voice, just as they adopt fashionable words?

RUTLAND BARRINGTON

Michael Walters writes:

"Following my review of the Odeon MIKADO in which I implied that no recording existed of Rutland Barrington, I received a telephone call from Mr. David Short of Cardiff, who informed me that he had a cylinder of Barrington, and he very kindly sent me a cassette recording of it. The cylinder is Edison Bell no 6630, and is listed in the Society's Edison Bell catalogue, but no Gilbert and Sullivan scholar seems to have been aware of its existence hitherto. The song is called 'The Moody Mariner' and is eminently forgettable, but Barrington's voice is revealed, surprisingly, as being of a crispish, astringent tone that would seem to be very suitable for acoustic recording, and it is not dissimilar to the more familiar voices of Walter Passmore, Henry Lytton and Leo Sheffield. The resemblance to the latter raises implications of interpretation not previously obvious, for it now appears that Sheffield's Pooh-Bah interpretation came direct from Barrington."

People, Paper & Things

G. Frow

"My dog's got no nose."

"Your dog's got no nose - how does he smell?"

"Terrible."

This old bit of cross-talk, some of the oldest in the business, surely, illustrates the problem of our Dutch member P.J. Slikker, who reports being the master of an elderly Nipper, made - unusually - of rubber (caouchouc), and that he smells noticeably rubbery. Peter Slikker asks if other members have encountered this animal in this material. Possibly someone may like to send in a letter to the Editor, or even offer an article on the various forms of Nipper.

Also from Holland, another Nipper, Gerry Bezuijen, sends us De Weergever, the excellent magazine of the Dutch Society. Although Dutch may not be widely understood outside Holland, the gist of the articles can be followed and the magazine is generously illustrated. There are discographies of international singers of old which are quite comprehensible to non-Dutch speakers. It is all excellently presented and printed, and should an English version ever be essayed, it should attract ready support. (Enquiries to Jacob van Lennepbade [REDACTED] Amsterdam).

Copies of 'Jerry's Musical News' have also come to hand. This is really a phonograph and gramophone advertising journal with extracts from original articles and adverts, and costs per year in all countries \$20 airmail or \$12 by surface mail, except in the U.S. and Canada where it costs \$6. It is understood that sterling cash equivalents are also acceptable. Enquiries to Jerry Madsen, [REDACTED] Edina, MN 55424, U.S.A. This journal seems to list quite a number of wants, sales and exchanges which are off the beaten track.

We are sorry to have to report the death in May of our member William Pearson, of the Midlands, a most knowledgeable Edison supporter of the older generation and an occasional and informative correspondent of many years. Also the death of Paul Voigt was noted in February in Canada. Remembered principally for his work on sound reproduction in the thirties, which was years ahead of its time, he qualified as an electrical engineer in 1922. For the next eleven years he was with J.E. Hough Ltd, who had bought up the (British) Edison Bell Co. Some of his memoirs of those days were the feature of articles written by the late Percy Wilson in The Gramophone of September, November and December 1965, and are recommended reading.

Lastly, congratulations are overdue to James Dennis (a Vice-President of this Society) on achieving 25 volumes of The Record Collector, his periodical devoted to the great singers (Editorial office [REDACTED] Ipswich, Suffolk). The B.I.R.S held a special evening, at which tribute was paid to Jim Dennis from all sections of the record collecting fraternity, and the principal guest was Dame Eva Turner.

How Much Is That Doggie-----



THE ONE WITH THE WAGG-L-Y HEAD (above) works by clockwork, a sort of canine metronome, and the one on the left (See People, Paper and Things) - er, well, it pong a bit...

London Meeting

MAY

Most Members will be familiar with the name of Jim Goodall through the columns of HILLANDALE, but at our May meeting we had the pleasure of meeting him personally and having a talk on his experiments with soundboxes.

Jim explained that most of his results were achieved by trial and error. He said that there were still many things to be discovered about soundboxes, but his results were very satisfying.

Excessively hard or tightly clamped gaskets give a bright tone, while if they are too soft, the sound is mushy. Some capillary rubber tubing had given good results in an HMV No. 4 soundbox, and a No. 2 was similarly improved. The No. 2 and the Exhibition were not really suited to electrical recording, but examples shown and demonstrated, after treatment, gave good reproduction from organ and orchestral recordings. Various diaphragms had been tried, including the metal Columbia ones, and various gaskets, including cycle valve tubing, and paper washers to give different degrees of pressure on the diaphragm. A home-made diaphragm, using cartridge paper, was shown, and we were given a demonstration of splitting mica to reduce the thickness.

All these soundboxes were demonstrated on several machines, including a 1927 HMV horn model, a table grand and a portable. The final demonstration, with two machines playing the same recording (giving a stereophonic effect à la Dave Roberts) followed playing the horn machine into the corner of the room with very effective results. It was a most unusual programme and one which we all enjoyed; our thanks to Jim for his many hours of experimenting, and to John McKeown for supplying the machines.

L. W.

JUNE

The June meeting consisted of a talk by Frank Andrews, illustrated with colour slides of labels and playings of records, on the various forms of Brunswick and Brunswick Clifophone record offered on the British market between 1923 and 1929. Full details of the talk will follow in a feature article in the next issue of HILLANDALE.

ILLUSTRATIONS:

In this issue we show the first of a series of Edison Bell advertisements which appeared in SOUND WAVE in 1907. Although the names chosen for the new models following the competition may not sound particularly inspiring, the publicity aroused by the competition no doubt compensated for this. However, the small number of surviving examples suggests that these machines never attracted wide sales, although they incorporated a number of interesting and commendable mechanical features.

EDISON BELL

NEW

PHONOGRAPHS.

A REVOLUTION and A REVELATION.

Manufactured under recent British Patents.

SPECIAL

- NO RATCHET AND PAUL to get out of order.
- Pat. No. 15,129 of 1906.
- NO FEED NUT to wear itself and the Feeding Screw Shaft out.
- Pat. No. 15,128 of 1906.
- FIRM POSITION OF DIAPHRAGM, whether in or out of action.
- Pat. No. 3,893 of 1907.
- BELT DRIVES MANDREL ONLY, so is not overworked and does not require frequent renewing.
- LEADING SCREW protected and concealed under machine bed.
- MANDREL, LEADING SCREW, and TRUMPET are driven direct from the motive power, near the spring.
- MOUNTED ON COMPRESSED RUBBER CUSHIONS, effectually insulating the machine, rendering it noiseless.
- Pat. No. 8,833 of 1907.

IMPROVE-

MENTS.

Any Dealer will thoroughly understand the advantages of these great improvements.

They are GOOD for the User.—GOOD for the Dealer.

BECAUSE the Customer continues to be thoroughly satisfied. Recommends the machine to his friends as "GIVING NO TROUBLE." and he spends his money on "Records" instead of "Repairs."

RESULT.—General Satisfaction and Increased Business.

SPECIAL MACHINERY

is now being produced by

MOST SKILFUL MECHANICS

for the purpose of manufacturing these new Phonographs in

LARGE QUANTITIES

to enable us to sell them at the

VERY LOW RETAIL PRICES ADVERTISED.

This machinery cannot be ready before the end of June, and perfect machines will be

READY FOR ISSUE IN JULY NEXT.

WE ARE NOW READY to receive Orders for Samples of each Type or Size.

The Orders so forwarded to us will be executed in due rotation in the order in which they are received—on the principle of "first come first served." We prefer single sample orders.

Dealers wishful to have the wholesale quotations will please apply to the old address :

EDISON BELL, 39, Charing Cross Rd., London.

(MAY 1907)

Colonel Gouraud

AN OFFICE BOY'S VIEW

by J. A. McCLEERY.

In 1923 Harry Leat, a small time maker of conjuring apparatus, wrote a book. He called it 'Forty Years in and around Magic'. Hardly, you might think, a subject to interest readers of this magazine. But then life is full of surprises. And while we reflect upon that particular piece of wisdom, let us recall a name which keeps popping up throughout the early history of the phonograph, and which indeed figured not so long ago in these pages: Colonel George Gouraud.

Today one may be forgiven for tending to associate the rank of Colonel in America with armies of fried chickens. But our George Edward was no pseudo-soldier. He had served with distinction under that redoubtable Civil War General, Tecumseh Sherman, and was among the first, and the youngest, to receive the Congressional Medal of Honour.

British agent for Edison, whom he greatly admired, Gouraud came from a good family and had the private means to mix comfortably in late Victorian and early Edwardian society. In his house at Norwood which, with more enthusiasm than originality, he called Little Menlo, many distinguished figures of the Victorian period had their first encounter with the phonograph. Indeed, a great deal of what survives today from Victorian times we owe to the initiative of the good Colonel and the co-operation of his guests.

This is not a dissertation on Gouraud's career, however, although such a colourful life might seem to merit more than has been hitherto written about one who, if nothing else, was an outstanding advocate of the early talking machine. Rather its purpose is to disclose the small contribution Harry Leat has to make to the saga. Which, in fact, comes down to no more than what an office boy of 1888 thought about the head of the Edison Coy. and his family.

Leat was born in 1874 and when about to leave school was called to the headmaster's desk. From this point we will let Harry speak for himself, and if when doing so he notices a few words missing from the original text I trust he will understand that this is no reflection on its literary merits, but simply to take account of a readership more interested in things acoustical than in things magical.

"Early in August 1888 the Head Master at the school I was attending called me to his desk. 'An application has been made to me by the Edison Phonograph Co. who require a clerk. It seems to present great possibilities, and as you are leaving school, I thought you might care to apply for the situation. You will ask for a Mr. George Munro; and by the way, wear trousers.' Later in the day I walked into the Edison offices at 181 Queen Victoria Street. The interview with Mr. Munro is of sufficient interest to detail and went as follows:

'Can you speak French?'

'No sir'.

'Can you write shorthand?'

'No sir'.

'Can you operate a typewriter?'

'No sir'.

'Do you understand book-keeping?'

'No sir'.

'Let me see your handwriting'. I wrote. 'That will do. The wages are 5/- per week. Can you commence Wednesday?'

"I commenced Wednesday and the first thing I did was to take Munro's hat to be ironed despatched a telegram and then cleaned the typewriter. Anyhow, I was surprised to find that Munro could not speak French; that the typewriter was a great novelty only just on the market; that book-keeping consisted chiefly of entries of office expenses and petty cash and the phonograph was intended to displace shorthand writers.

The head of the Phonograph Co. was a Colonel Gouraud - Colonel in the American Army. He was a very big man, and one day after I had climbed on to a stool, and was indexing the Letter Book, he towered over me and told me I should be instantly dismissed if I failed to do the work properly. Can you imagine a small weedy boy of 14 having the wind cut up him by a huge man who had commanded part of an Army. Of course I found out later that the gentleman was not exactly right to our way of thinking. When his wife died, the papers were full of the funeral that took place Brighton way. The Colonel said it was not a time to mourn; so he had white horses, coloured clothes, and got the whole affair up in almost Carnival style. Another time he wanted to pay his Income Tax in American money, and other funny stunts.

We did not stay long at no. 181 but soon moved to a more pretentious building in Northumberland Avenue. It was immediately named 'Edison House' and was situated right opposite the Hotel Metropole. The first thing the Colonel ordered was a flag-pole. Lying in the gutter it looked half the length of the Avenue but when erected, like a short clothes prop. An old man called Flynn, who did odd jobs, was detailed to hoist the flag.

The Colonel was a great man for shouting, especially down the staircase. We did not know who, but someone had died, and he yelled for the flag to be flown at half-mast. The roar was very indistinct, and I seemed to be the only one who could hear him and explained to Flynn that the flag was to be flown at half-past. Flynn waited until the half-hour was nearly due, and then pulled the flag to the top of the pole. Goodness what a commotion.

Gouraud had the American trait of 'go-ahead' and he ordered that every man, boy, woman or girl in the building should have a thorough knowledge of Electricity and General Mechanics. The first to kick was the wife of the housekeeper. Eventually the Classes were confined to all males, and it does not require much imagination to conjure up a class composed of the heads of the firm, mechanics, packers, clerks, office boys, messenger boys and doorkeeper. The Chief Electrician (Mr.

F. C. B. Cole) was a brainy man but he caused much discomfort by suddenly calling upon members of the class to explain what he had lectured upon. This at times caused great commotion.

The Colonel had a son named Jack, and he was home from college. He was about 18 years of age and a fairly tall youth. In the afternoon he got some money out of the Colonel and went down to Holywell Street, and bought a rifle. When he returned we were about to close the offices. Then he drawled: "I say, Leat. Will you stay and put up some targets for me." The gun interested me, and I agreed. The basement was very long, so we went down there. I scored a target on some thick wood and away he went. Within two minutes he was tired of it. Then he told me to get some wax cylinders. I hesitated. "Its all right Leat. The Guvenor will not mind." I got some that were cracked. As fast as I could stand them up he shot them to pieces. When the cracked ones gave out I had to get good ones. If I remember rightly the plain wax cylinders cost us 10d. each. He potted hundreds. The housekeeper came and looked at us once or twice, but did not say a word. Jack told me to fire the rifle and I did. Then somehow I caught the fever of smashing something, and then I understood how he was thoroughly enjoying himself.

Tiring of the basement we went into the workshops. Every cylinder that was visible he shot to pieces. Then he aimed at the opal gas globes. Once he wanted to fire at me. Then all of a sudden I got really frightened at the look of the place, for it was simply wrecked. So I went home. Then, so the housekeeper related, Jack proceeded to the Board Room and shot all the glass out of the picture frames and did other damage. From room to room he went and only stopped when his box of 1000 slugs was used. I was on the carpet but in a fairly safe position. As it was the Colonel's son, it had simply got to be hushed up.

Mrs. Gouraud had a room fitted where she could paint tapestries. I got very interested in it and - watching points - I used to go into the room and paint when she was out. The colours would be ready - just as she had left them in her hurry to dine or go home; and I have stayed many hours in the evening with the door locked painting her unfinished tapestry. I was always waiting for a complaint that someone was tampering with her artistic work, for on one occasion I did as much as three square feet. Maybe she did not remember where she left off."

In time Leat, who had been interested in magic since his school days, discovered to his delight that in Mr. Munro he had a kindred spirit. From that discovery a friendship developed and, eventually, a mutual belief that there was money to be made in the manufacture and sale of conjuring equipment.

In due course Munro raised the cash to launch just such a venture, in the pursuit of which the Edison Book-Keeper had apparently no qualms in asking the Edison shop for competitive bids.

Whether Gouraud knew about these goings-on is doubtful. Which was perhaps just as well for it would appear that nothing except scrap was ever produced, Leat

reporting that "the Edison workmen were no fools but they made an unholy mess of any lines attempted."

So the possibility that there might have emerged 'The Edison Phonograph and Magical Apparatus Co.' vanished. And, who knows, that may have been a pity, for it could be argued that phonographs and conjuring, both in the entertainment game, might have made natural partners. Certainly there would have been more industrial logic in such a diversification than in the Gramophone Co.'s typewriter, a product which had no synergy with their selling outlets or organisation.

What Edison would have thought about all these goings-on we will never know. But it would appear that when Messrs. Munro and Leat finally decided to deprive the company of what appears to be rather less than their devoted services, it was entirely of their own volition. When they did leave, Munro raised enough money to establish what was to become a well-known magical suppliers - Ornum. For which no Blue Amberols will be awarded for spotting the derivation of the name. Nor, for that matter, for guessing the name of its first manager. It was indeed our own, our very own Harold Leat.

Fairport, N. Y. 14450
June 28, 1981

Dear Christopher,

I read with interest "More about Airships" by Tom Jamison in the June 1980 HILLANDALE NEWS (Page 46).

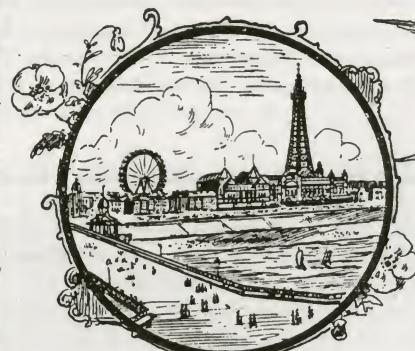
The song he mentions is very likely the Lewis-Wilson-Piantadosi "The Wild, Wild Women (Are Making a Wild Man of Me)" of 1917. The only recording of it I have is the much later version on Bluebird by Spike Jones (no less), but I'm sure there were pre-1919 discs issued at the time.

Some other "airship" records I have are: "Come Take a Trip in my Airship" (Columbia 1878, circa 1904) and Edison cylinder 8874 (Billy Murray, January 1905); "Ballooning" (Zonophone 863, Harry Tally, October 1907); "Sailing in my Balloon" (Indestructible Cylinder 772, Ada Jones, June 1908); "Zeb Green's Airship" - vaudeville skit by Len Spencer with Ada Jones and "Up in a Balloon", (Victor 16342, October 1909, Edison 10254 and Indestructible 1203 (both November 1909)); "Don't Go up in That Big Ballon, Dad" - mock ballad (Edison 10375, Murray K. Hill, June 1910).

I shall be happy to make tapes of any of these if Tom or anyone else would like copies.

Sincerely,
Milford H. Fargo.

SUMMER TIME IS



BLACKPOOL.



WESTERN SUPER MARE.



SCARBOROUGH.

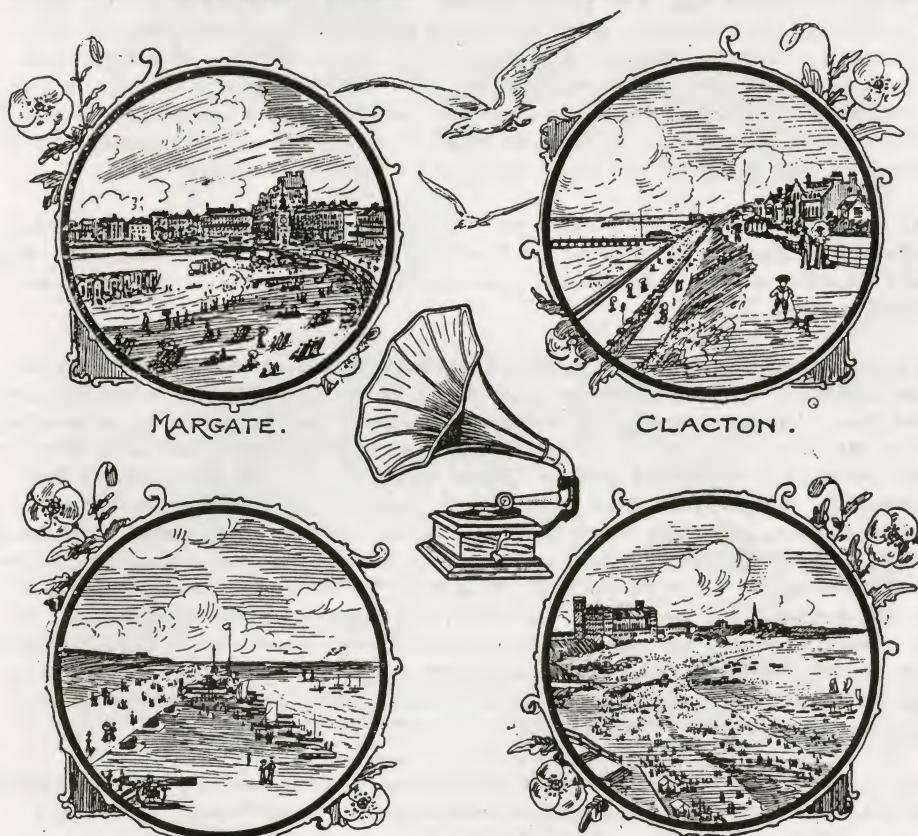


NEW BRIGHTON.

OUR
SUM-
BOO-
JUST
COM-
MEN-

THE ZONOPHONE

ZONOPHONE TIME



MARGATE.

CLACTON.

SOUTHSEA.

TYNEMOUTH.

FOR OUT-OF-DOORS.

Book Review

CRYSTAL PALACE SATURDAY CONCERT PROGRAMME
OCTOBER 1895 (40TH ANNUAL SERIES)

Published from Vintage Light Music Society, [REDACTED] West Wickham,
Kent, England: 40pp., £1 including postage.

To me as a collector for years of books, programmes and other ephemera connected with the Crystal Palace, this admirable reproduction of one of August Mann's Saturday Concert programmes gave great delight. Though complete in itself, and containing a supplement with notes and recordings made in the Crystal Palace, this programme is about half the original thickness, as it starts at Page 45 and the last numbered page is 74. The original must have been a bargain sixpenn'orth, although what the Victorians claimed as value for sixpence has become more fiction than fact; a dinner with a dozen oysters, a night at the theatre with cigar and cab home, and so on - nevertheless this programmes must have been a bookelt in itself.

The talking machine historian recalls the Crystal Palace as the place where the first 'outside' recordings were made at the Handel Festival of 1888, when a recording machine was set up in the Press Gallery, presumably the initiative of Colonel Gouraud, who lived nearby.

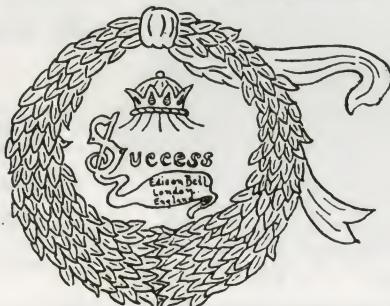
The Crystal Palace concerts were part of London's musical life; there were the annual Queen's Hall Promenade Concerts and those of the Royal Philharmonic Society in the Albert Hall, but the journey out to Upper Sydenham for an afternoon or evening concert, plus the attractions of the Crystal Palace and its grounds must have been an event to look forward to for many people. From this Programme, the musical diet was certainly more adventurous than now, though perhaps not so assimilable, and sessions were lengthy. The one noted here has works by Hamish McCann ("The Land of Mountain and Flood" is having a revival), Hubert Parry, Sullivan, Walford Davies (first performance of his First Symphony), Stanford, Frederic Cowen and Alexander Mackenzie, all British, but apart from the first, the music is not played today. An interesting thought is that a few years earlier such a programme would have included participation by leading musicians often associated with the Crystal Palace; Sir Arthur Sullivan, Sir George Grove (compiler of the Dictionary of Music) and the famous British tenor Sims Reeves.

Most of the artists advertised for the Concerts were far lesser lights, and remain unremembered by today's oldest generation, but a number would make recordings about ten years later, and a selection of these and their records is thoughtfully included in the Programme, which makes it all rather complete. One of the members of the orchestra, Edouard Dubrucq, oboe, was a near-neighbour in the writer's younger days, and made one or two solo cylinder recordings. This addition to the Vintage Light Music Society's very worthwhile series of publications will be appreciated by everyone with an affection for the period, and is very good value for today. - G. L. F.

EDISON BELL PRIZE COMPETITION.

¤ Notes. ¤

ARCHIE'S DESIGN.



COUPON To be cut out and sent in with suggestions of Names for the new Edison Bell Patented Phonographs. If you have a Phonograph or a Graphophone, please give name.

Competitors' Name and Address.

Archie Jenkins
Hafod Council School
Swansea

The above is a reproduction (reduced in size) of the contribution of Archie Jenkins, the Swansea School Boy, to whom the Judges thought fit to award a Phonograph, being a special prize of appreciation and encouragement.

To CRITICS AND COMPETITORS,

June, 1907.

The Names—ELF, IMP, ERA, and DON.

Yes! Yes!! I know all about it; several friendly critics and quidnuncs have already designated the new names as "Rotten" (very rude), and it may save a lot of heart burning desire rush to the post, to acknowledge that I think perhaps they are right. But, after all, any article, however inferior, may have a high sounding name given to it. The name makes the article no better, but it frequently helps goods of inferior foreign manufacture to wheedle their way into British confidence.

These names, short, crisp, and, imaginative, may stick on the mind and memory quicker than superlatives which are so commonly used—and he who says they are "Rotten" is already advertised—our object is thus effected.

J. E. HOUGH,
Manager, EDISON BELL.

Certificate of Awards.

We, the undersigned Judges in the above Competition, hereby certify that the awards therein have been made strictly according to the advertised conditions, and were given in our presence and by our unanimous authority. The EDISON BELL Co. voluntarily added Seven Phonographs and 192 Records to the Prizes stipulated.

ALFRED BALCOMBE

(Barnett, Samuel's Sons.)

E. S. STANSFIELD

(Phono Trader and Sound Wave.)

REGINALD J. FULTON

(J. G. Murdoch and Co.)

EUGENE J. SANSCOME

(Talking Machine News).

EDISON BELL

PRIZE COMPETITION

NEW PHONOGRAHPS.

NOTICE AND LIST OF AWARDS.

NAMES SELECTED :

"ELF" (two records). **"IMP"** (four). **"ERA"** (six). **"DON"** (ten).

Out of the 3,724 competitors, it is noteworthy that none succeeded in naming any three or four of the names eventually selected, and it is remarkable that only one suggested the name "Imp." It is also strange that this is one of the two competitors (there were two only) who suggested any two of the adopted names. This was Mr. W. Webb, who gave the two names "Era" and "Imp." It is also curious that the only other competitor suggesting two titles should have happened upon the two other names, viz., "Don" and "Elf." This was Mr. Joseph H. Camm, and to these two gentlemen prizes have been awarded.

Of the other competitors, 16 suggested "Era," and 16 (the same number) suggested "Don." This is another coincidence. The other selected word "Elf" was proposed by five competitors. Of these the first received were the competitions of Mr. H. V. Fleming, "Era"; Mr. H. W. Shaw, "Elf"; and Mr. J. Schofield, "Don"; who were awarded prizes in accordance with the conditions.

Five phonographs have thus been won by the above-named competitors, and completes the number of machines which have been won in accordance with the terms of the offer.

The wide interest displayed in the advent of our new phonographs, as evidenced by the great number of competitors, is a source of much gratification to us, and we have great pleasure in adding seven Phonographs as additional prizes. These have been awarded by the judges as follows:—One to each of the two competitors next in precedence, who selected the names "Elf," "Era" and "Don."

As there was no second proposer of the name "Imp," one Phonograph remained to be awarded, making the number up to twelve. This has been awarded to Archie Jenkins, a Swansea schoolboy, in acknowledgment of the excellence of the design he forwarded, the care and diligence displayed (see reproduction on page 208), and as an encouragement to him to future perseverance.

This leaves 28 competitors who suggested one of the three names selected, and under the terms of the competition there are twenty prizes of 24 Records each, to be distributed. We have pleasure in increasing the number to twenty-eight, so that each of these successful competitors will receive a prize of 24 Records.

The remainder consists of twenty prizes of 12 Records each, and thirty of six, which have been awarded as published herewith.

PRIZE WINNERS.

One "Imp" Machine (to run four records) and 24 Records.

W. Webb, 4, Daniels Street, Sumner Road, Peckham. Jos. Hy. Camm, 64, Lowe Street, Miles Platting, Manchester.

One "Elf" Machine (to run two records) and 24 Records.

H. W. Shaw, Thirston Road, Ashbourne, Derbyshire. J. Schofield, 29, Lansdown Road, Walthamstow.

H. V. Fleming, 19, Newport Buildings, Shaftesbury Avenue, W.C.

One "Elf" Machine and 12 Records.

Mrs. Tweedale, 157, Ashworth Street, Rochdale.

Mrs. Roberts, 6, Kinahan Mansions, Belfast.

A. Y. Dougans, 11, Viewmount Drive, Maryhill, Glasgow.

Robert J. Birt, May Villa, Brentwood Road, Romford.

C. Lawrean, 14, Trafalgar Bridge Chambers, Neate Street, Camberwell.

Jas. Delmage, 77, Clifton Crescent, London, S.E.

(JUNE 1907)

Archie Jenkins, Hafod Council School, Swansea.

EDISON BELL

NEWLY PATENTED PHONOGRAFS.

Illustrating the upper works of

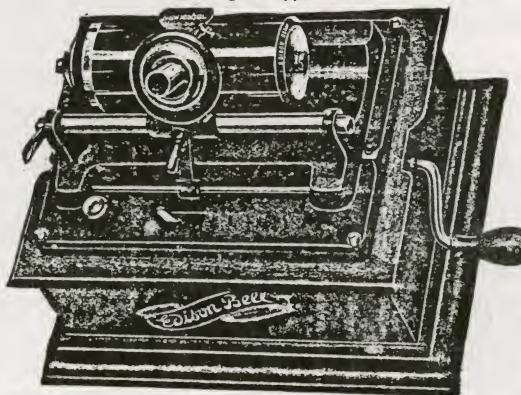
"ELF"

Runs Two Records
EACH WIND.

£1 15s. Od.

"IMP"

Runs Four Records.
£2 10s. Od.



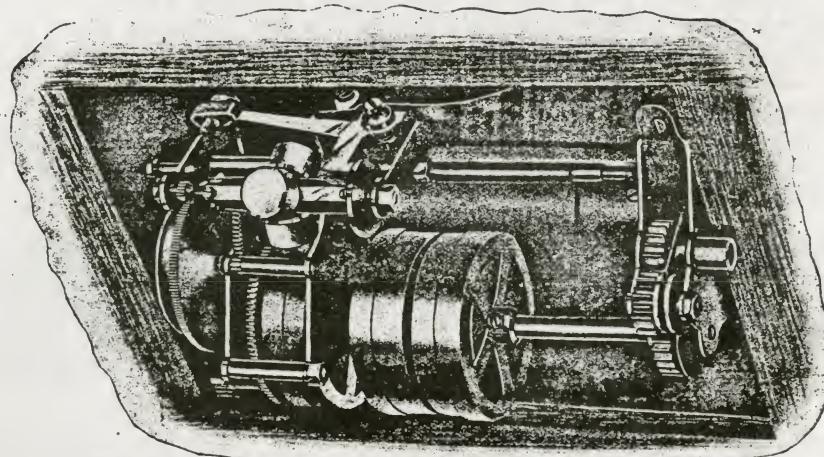
The "ELF" and the "IMP."

UPPER WORKS

The same in both

"ELF" & "IMP"

The difference is in
the Motor and in the
Superior Cabinet of the
latter.



Motor of the "ERA" runs Six Records.

The above is the type of Motor common to all these four Machines.

The differences are the greater or lesser number of coils with the necessary mechanical devices to arrange that the machines shall run two—four—six—and ten Records respectively.

PLEASE NOTE—The key does not turn round with any of these Phonographs when in operation. Any of them may be wound whilst playing, and there is no ratchet and pawl, and no feed nut.

It is necessary to order now if you want a Sample, and also please note—if any dealer does not like the phonograph when he has got it, he may return it, carriage paid, within three days of its receipt.

Send for Terms :—

EDISON BELL, 39, Charing Cross Rd., London.

(JUNE 1907)

Cadet Capers

by Colin S. Johnson.

I imagine that most members of the Society who repair, restore or renovate gramophones are putting right the misdeeds and neglect of other people. But in my case, I was making amends for my own sins. The machine in question is a Columbia No. 100 portable, the all-metal 'Cadet' of 1929, which I had inherited in the early 1950s from my godmother.

For what seems like years, that machine was my constant companion. It was played in the garden, in the shed, up in the attic, in my bedroom. And when the spring finally gave up the ghost I continued playing the slowly depleting pile of ageing 78s by turning them by hand until eventually the labels - and the tip of my forefinger - wore thin. To save further digit damage, my father eventually had another spring fitted. But I lost interest in the old Cadet: first of all I took command of an HMV Model 103 table grand which the previous occupiers had left in our new home, then along came 45s and l.p.s so I bought an electric record-player. The Columbia languished in the attic. But despite my wife's pleas, I insisted on taking it with us to our new home when we married, along with the 103. Over the past few years I have completely restored the 103, along with a red HMV 101 portable which was given to me three or four years ago.

It was only when I was reading Christopher Proudfoot's book "Collecting Phonographs and Gramophones" and saw a photograph of a Columbia Cadet that I extracted mine from the accumulation of junk in the attic. It was not a pretty sight. Miraculously, though, despite its misuse in my youth, the leathercloth covering was more or less intact, a little worn at the corners, slightly unstuck here and there, but nothing irretrievable. But inside, the soundbox end of the piano-reflex tone-arm was chipped where it was joined to an adaptor which had been fitted to accomodate a replacement soundbox.

The diaphragm itself was holed, and was clinging reluctantly to the stylus-bar with a mixture of solder, sealing wax and Evo-stick. The turntable cloth was holed, frayed and detached, most of the plating was pitted, the black enamel parts were starting to rust and - worst of all - I had at some time painted the motorboard with black enamel, completely covering the original black and gold crackle finish, which had become scratched and rubbed.

The removal of this sacrilege was the first job. On a part of the motorboard hidden by the motor mounting plate, I tried various solvents - lighter fuel, meths., white spirit and petrol in that order, with absolutely no success. Then I hesitantly tried a piece of well-worn emery cloth, wet-and-dry, and to my amazement the hardened enamel came away to leave the black and gold unscathed. A few hours' hard work with the emery and car-body rubbing compound did the trick. I also used the emery cloth and compound to remove most of the pitting from the motor link-plate, the turntable rim, the speed adjuster and brake parts.

The damaged tone-arm would have been a problem if my next-door neighbour had

not seen my efforts. He provided a butane gas blowtorch and a lump of plumber's metal - Grade D soft solder, $\frac{1}{3}$ tin, $\frac{2}{3}$ lead (plus antimony for hardness). The piano-reflex tone-arm appears normally to be brass, but this one is of alloy, die-cast around brass threads and bushes. The plumber's metal was melted and dripped into the damaged part, and when it was hard it was a simple matter to follow the contours of the undamaged part of the casting and trim back the new metal with a very small, fine file. A dab of clear nail varnish on the newly polished metal preserves its near-match to the original plating. With a melting point of only 420°F., the heat of the plumber's metal should not damage the original plating.

The turntable covering was originally velvet. I found a fifty-pence offcut of Dralon at a local drapers, which was an almost perfect colour match, and I've got enough left over to cover another six turntables. (It's worth shopping around; one store tried to sell me a yard of the stuff at £5.75). Before fitting, I removed the creases using a warm, dry iron on the reverse side. Having cut the cloth to size I used a sharp-pointed, thin-bladed kitchen knife to poke the edge into the hollow rim.

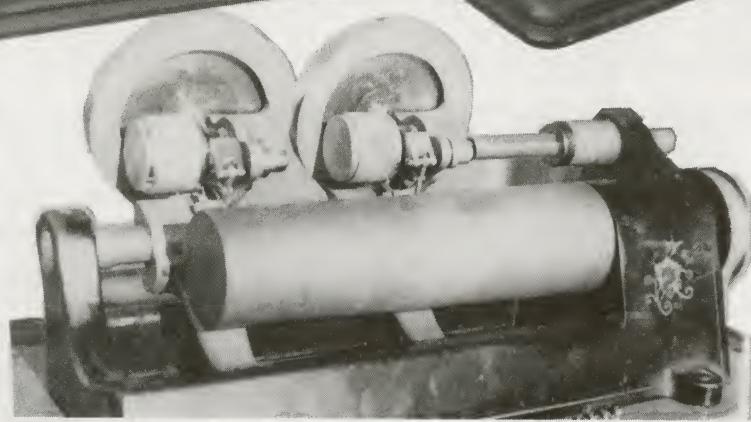
For the parts which were originally black enamel I chose Humbrol gloss spray. I've had variable results with spray cellulose I've used on some cars; normally I get an interesting orange-peel effect, or dribbles. But the Humbrol, although it takes several hours to dry and so to harden completely, gives a perfect finish. I removed the old enamel with paint-stripper, polished the metal with emery cloth and primed the parts with red oxide primer. Rather than strip out the ball-race, I covered the tone-arm with masking tape before spraying. (At the same time I dealt similarly with the tone-arm mounting on the HMV 103).

The stitching on the carrying-handle had rotted in the course of time, but a local leather shop inserted a new stiffener and strengthening pieces inside each end where the metal loop passes through, all for fifty pence. The soundbox was the final problem. I intend to replace the present one with a Columbia 15a or 15b, but until then I had to do something to cure the buzzes and rattles. The stylus-bar pivots were tight and there were no needles floating around inside the machine, so the trouble had to be the perforated alloy diaphragm which admittedly looked as if it had been trampled underfoot. With no convenient alloy foil, I decided to duplicate as near as possible a mica diaphragm, and after raiding my wife's kitchen cupboards I cut a 2-inch disc from the bottom of a circular plastic 1 litre Walls ice-cream container. I scored the circumference first with a pair of dividers and then cut out the disc with a scalpel and sandpapered off the rough edges. After drilling a hole for the stylus-bar screw, I re-assembled the soundbox. The reproduction? Well, very comparable to the 101, perhaps a little less bass, but certainly a 100% improvement on its previous performance.

Total Cost of restoration so far:

| | |
|-----------------------------------|---------------|
| Turntable cloth | 50p |
| Carrying handle repairs | 50p |
| Humbrol spray enamel | £1.30p |
| Walls Mint Choc Chip ice cream | 96p |
| | <u>£3.26p</u> |

I



Mail Bid for a BM

by J. P. AGNARD

In 1978 I bought a Columbia Home Premier Graphophone ('BM') at an auction, by postal bid. A year later, in a catalogue from the same saleroom, I read this description: "A Columbia Home Premier Graphophone with two and four-minute gearing (lacks sound magnifying device)". This caught my eye because, although I normally never buy duplicate machines, it seemed to me that this machine could only be bought by the owner of another BM who would be able to restore it. I accordingly sent in a bid, and was successful.

Postal bidding at auction is always a kind of lottery, especially for non-illustrated and low-value items. In the previous year, when a Thorens phonograph described in a catalogue from another auction house as being in a 'bentwood case' turned out on receipt to have only a wood plinth, with no lid, I was told that I was always able to come and see the goods before the sale or ask questions about them. I think that four parts on phonographs should always be mentioned if they are missing, damaged or non-original: the horn, the reproducer, the lid and the crank or key.

Having made no enquiries about the second BM, I had a shock when I saw it. The lid was there, but it had been cut just above the moulding and a slice of $\frac{1}{4}$ -inch had disappeared. (Fig 1). At the back of the case I found four holes for fixing a Cygnet horn-crane support. The holes were all I had, for the No. 11 horn and crane-base were sold separately in the same sale for £10 more than the machine itself. A third mutilation not mentioned was the hole drilled on the reproducer side to hold an ugly lever to raise and lower a cannibalised Edison Standard reproducer arm.

My first problem in putting the machine to rights was that my first BM was not working. When the lever was lifted the friction shoe pushed the intermediate connecting rod through the diaphragm, ungluing the rivet attached to the mica. As the BM is slightly different from the BC, it took me a long time to understand what happened. One thing was puzzling me; the upper rod was in aluminium, while the lower one, like other parts, was in nickelelled brass. After close inspection, I noticed that the aluminium rod was slightly longer, and was probably not original. After several tentative efforts, the reproducer was ready, if not playing 'sixteen times in volume' as stated in the Columbia catalogue.

After that, copying the missing parts was a simple routine job, even if some parts were not that simple (Fig 2). The hollow part of the connecting rod driving the friction wheel, with internal and external grooves, required a special tool to be made to cut the former groove. The friction shoe was made out of a polymer resin block in which a hole was made first and then shaped as close as possible to the original. As for the amber wheel, the brass part was plunged into a container of melted amber and then cooled. The V-groove was worked on the perimeter with a heated tool of suitable shape. The centre illustration is not a new discovery in stereo cylinder reproduction, but shows the two reproducers side-by-side, with the original on the right.

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| 1 | 1 | Grand Opera T A #22107 | 36 00 | | |
| 15 | 14 | 10" Double Side Records | 40 | 5 60 | |
| 1000 | 1000 | Needles 1 Case & 1 Crate | 35 | 35 | 41 95 |

On the front cover of the June HILLANDALE we showed a 1909 Zonophone derivative put out by a London firm. The invoice reproduced above dates also from that year, but was issued by the American company making Zonophones, which had been sold to Victor by G.+T. after they acquired the entire business in 1903. The invoice was reproduced in the ZON-O-PHONE NEWSLETTER of September-October 1980, which was sent to us by its publisher, Charles Mandrake, following our piece on the coin-slot Zonophone which appeared last November. Mr. Mandrake tells me he started the magazine last year in order to establish contact with others interested in Zonophones, and finds he is bombarded with questions about proper accessories etc., which confirms our feeling that much too little is known about this make of talking machine. Of course, European Zonophones tended to develop slightly differently from those sold in the States; Mr. Mandrake cites the Cyrillic and English names on the bedplate, which on U.S.A. examples seldom appears, sometimes having been ground off and at others never apparently having been cast with it in the first place.

Early front-mounts (i. e. travelling-arm as distinct from tone-arm machines), it seems, in the States almost always have a 'Concert V'soundbox (similar to the Victor/G.+T. Concert but without the knurling), although occasionally the V (not unlike a stretched Berliner-Johnson type) or an Exhibition (very similar to the Victor of the same name) is found.

Charles Mandrake would like to hear from anyone on the subject of Zonophones, at [REDACTED] Ashtabula, Ohio 44004, U.S.A., and would no doubt be pleased to quote subscription rates for his Newsletter for overseas readers (in the U.S.A. and Canada the annual rate is \$2.50, for six issues). It is recommended.

Record Filing

A SUGGESTED SYSTEM

by GEORGE L. FROW

The acquisition of gramophone records over a long time puts the collector in the position of one day having to devise a method of numbering and cataloguing so that records can be found promptly. From a lifetime of collecting records we hope that some helpful advice may be useful to a new collector, although this may have a whiff of the steam and gas age if perhaps he is a young computer programmer who can store the most minute details of his records on a piece of tape and call for a print-out at a moment's notice. This article is not for him, and he would be advised to read no further.

Explanation would also be simpler if the record collection can be regarded at this stage as plain two-title 78s - a supposition that should not strain the loyalties of the average C. L. P. G. S. member too much. The proposed system may readily be expanded to suit multi-titled long-playing records and cassettes.

Undoubtedly the best-known collection in the country is that of the British Broadcasting Corporation, but the method used there would really only suit the collector who keeps the record for its label for comparison with others of that kind. Quite simply at the B.B.C. the records are stored numerically according to label, the 10-inch HMV plums for instance starting at B101, 102 etc. until the series finished at B 10968 in 1958, and this system, generally speaking, is customary for every one of the several thousand label types the Corporation stocks; the record is stored and known by its label and maker's catalogue number, which appear on the cards in the filing drawers.

Clearly this system can have only limited application to the domestic collector unless he is aiming to collect all of one maker's series. Undoubtedly there must be collections proceeding in this direction, but they are the exception and are not covered by this article.

We are concerned, then, only with the collector who buys records as the content attracts him, and finding storage expanding alarmingly, is having thoughts about coming round to a catalogue system. It goes almost without saying that the records should be separated into sizes, and it would be wise at this point to put them into uniform cardboard covers. These are not cheap but are sometimes less costly in quantity. Original covers with an historic or attractive appeal should be removed and stored; there is nothing more frustrating in vertical storage than fighting to get dog-eared record covers in or out, and the centre-holes soon tear. Cardboard covers may be bought with edging in a colour to one's choice, and this is useful if separation into various groups is desired. Cardboard covers may be bought either with or without centre holes, and unlike vinyl records where dust is destructive, it makes life easier to be able to see the labels on 78s.

The records should have a small self-adhesive sticker on the label area of the

are entered ensures correct cross-indexing.

Extra items may now be added to the performer's card if further records by him, her or it are obtained, and successional cards prepared and numbered if necessary. The items in the title cards may now be added to as soon as pieces with the same initial letters are acquired, and these are filed behind their appropriate index card.

In the writer's case, the acquisition of a goodly number of records on return from the war in 1946 necessitated expanding the system just outlined. This was done in the bitter winter of 1946/7 when, owing to the national coal shortage, places of entertainment were allowed no heating, and one stayed at home, dressed warmly and sat as near the 'nutty slack' fire as possible. During those dreary evenings the index cards were augmented by others cut out of cards found at work, and these made use of a second letter of the alphabet (A, Ab, Ac, Ad, Af, Ag, etc.) and it straight away became much easier to locate both performers' and item cards. In addition the performer's record cards were given their own index card when quantity or special interest

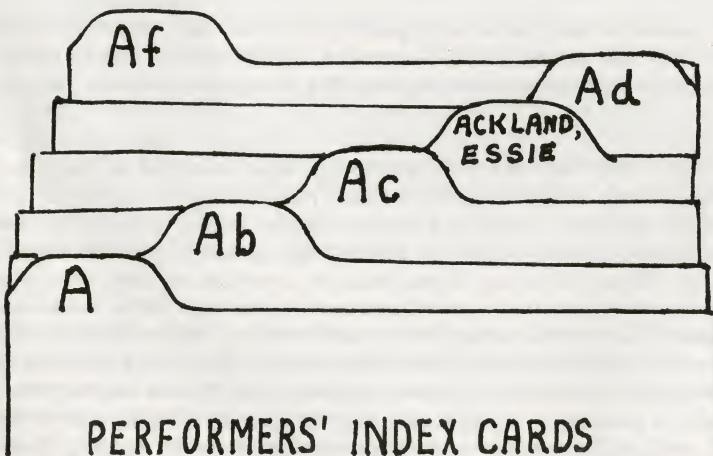
justified, and some performers in the writer's own collection now run to between 20 and 30 record cards with five, six, seven, eight records on each.

Thus the system is always complete in itself but will stand endless expansion into thousands of records, and performers and items are always interlocked.

Should a further drawer of composers be deemed necessary,

| | | |
|---------------------------------------------------------------------------------------------------------------------|------|--------------|
| An | | |
| And So He Took Up Golf | B-1b | Frank Crumit |
| Do | | |
| Donald the Dub | B-1a | Frank Crumit |
| CRUMIT, Frank, humorist (1889-1943) Donald the Dub (rice and Crumit) And So He Took Up Golf (Rice and Crumit) | | |
| } B-1 | | |

SAMPLE PERFORMER'S AND ITEM CARDS



PERFORMERS' INDEX CARDS

these may be simplified to one or more cards per composer with composition listed underneath, but the listing being made up as items are acquired is difficult to set out in any simple form alphabetically or chronologically. It does not need to be cross-linked in any way to the other two drawers.

The fortunate purchase of a set of eight war-surplus filing drawers around 1947 much improved the writer's indexing system, although four are yet empty but ready to be expanded into one day. These drawers are quite simple, made of wood, and each is 18 inches in length; there are wooden separators in each to support the block of cards and allow for extension. The performers' cards occupy exactly two drawers, while items and composers occupy almost one drawer apiece.

What are the drawbacks of such a system? Apart from the difficulty trying to explain it as simply as possible, it can be slow process should the collector fall behind with 'booking in' his finds. However, so long as the system is cross-indexed, it will be perfect. Again at times there is a lot on the record label - the performer, the conductor, the orchestra, the name of the chorus and chorus master; then the title of the piece may be from an opera or large work, and a decision has to be made under what language it is to be entered; all this can take a few minutes.

As mentioned near the start of this article, the system may equally well be applied to l.p.s and 78 album works. With l.p.s of course the titles put on by the issuing company ('An Evening with.....' or 'Bertha Boggs sings Opera') have to be ignored entirely. In such cases the individual tracks may be indexed, and would be easier to work on 6in. x 4in. record cards.

As far as such systems go, the writer knows no better, and it's too late to change anyhow; it took the cold winter of 1946 to get it into the order it is now, and it always seems to work. One snag that cannot be blamed on the system is the misplacing of records in the racks, which sometimes happens.

One has no illusions about converting readers from their own established systems (that is like trying to wean the soap-and-scrape shaver to the electric gadget) but there may be those who are perhaps gathering records which can never be found when wanted, and if a large collection is foreseen, it will need an open-ended filing system perhaps along the lines suggested.

RECORD AND COLLECTORS FAIR

This is the title of an event to be held in the Arnhem Gallery at Croydon's Fairfield Halls on November 29th. Stalls will be available at £12.50 for the sale of records, musical boxes, radios, gramophones, phonographs and related literature. Members wishing to sell a machine but not needing a stall or not being able to attend may leave it for exhibition in a specially designated area, and in the event of a successful sale, 10% of the price will be payable to the organisers. Full details of the fair may be had from Anthony James, [redacted] Croydon CR9 1DG.

THE HILLANDALE NEWS is the official journal of the CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY (Founded 1919).

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